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The Boy's Heart Rose in a Long Pang for His Father: The Son's Search for the Father in Homer's Odyssey and James Joyce's Ulysses

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*The Boy's Heart Rose in a Long Pang for His Father: The
Son's Search for the Father in Homer's *Odyssey* and
James Joyce's *Ulysses**

The *Odyssey* and *Ulysses* both present the son's need and search for the father as key aspects of a male's humanity and maturity.

College of St. Benedict/St. John's University

In Partial Fulfillment

of the Requirements for Distinction "All College Honors"

and the Degree Bachelor of Arts

In the Departments of Modern and Classical Languages and English

by

Andrew Arthur Carlson

May, 1997

This work is dedicated to my father,
who has guided me on my journey
toward manhood with heroic courage,
and to my mother, who has nurtured me
on that same journey.

Gratias vobis ago, Scott, Margaret, and Charles, for all your help and patience.

And thanks to all those who willingly discussed the *Odyssey* and *Ulysses* with me.

Your help in analyzing the works was indispensable.

. . . it was worth seeing how the various souls chose their lives . . .
As luck would have it, the soul of Odysseus had drawn the very last lot, and because the memory of its previous struggles had cured its ambition, it walked around for a long time looking for the life of a peaceful, uninvolved man. It finally found one, lying there neglected by everyone else, happily took it, and said it would have made the same choice if it had drawn the first lot.

(Plato's *Republic* X 519-608)

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Introduction: Fatherless Sons

All sons have a basic need for a father or father-figure. While this need does not exclude the need for other nurturing influences in a boy's life (the need for mother-figures and a society of peers is undeniable), a boy's relationship with his father is special because it provides him with elements of development that are not easily gained from other sources. A boy needs to take ritual steps toward manhood, and fathers provide the best guidance for many of these rituals. These steps of progression vary from culture to culture, but the progress that a boy makes with these steps is essential in establishing his manhood. These steps can be large and obvious, or small and seemingly insignificant, but they are all important. For example, when my father took me into his bathroom and taught me how to shave the few soft hairs from my young chin, he helped me through an essential rite of passage. Though I cannot imagine having learned to shave from anyone other than my father, these rites need not be assisted by the biological father. An adequate father-substitute may provide as much nurturing as a biological father, and often he can provide better assistance. Without such guidance, a boy becomes lost on his path toward manhood.

Telemachos longs for the father he has never had when he hears Menelaos talk about the greatness of Odysseus. Fitzgerald's translation of Telemachos' "long pang" (56) aptly describes Telemachos' desperate need for the father he has never known. Telemachos has been left fatherless by Odysseus' twenty-year absence, and he suffers profound sadness because of that absence. He does not miss the father he knew, for he never knew him, but rather he grieves that he never had a father to guide him. Stephen Dedalus also suffers from the absence of a father. His father's

inadequacy as a guide has caused him to seek paternity from other sources. His lack of a real father leaves him unhappy, much like Telemachos. Both youths search for a father in their stories. Telemachos actually embarks on a physical quest to hear news of his father, while Stephen is on an unconscious journey to encounter a substitute father-figure.

To examine the journeys that these two son-figures make to find their father, we must address three essential issues. What the son misses from being fatherless, and how the absence of a father affects the young man who misses him. How the son who has not ever really known a father prepares to meet him, and how he proves his readiness. What the son gains from eventually meeting his father, and how such a meeting will help the son. Addressing these issues will show how Telemachos and Stephen deal with their fatherlessness.

Both Telemachos and Stephen lack the confidence which a good father brings to a son, and neither of them is aggressive in his pursuits. Both remain stuck in paralytic worlds, not developing fully into the maturity of adulthood and, in Stephen's case, artistic expression. To prepare to meet their fathers, both sons need to break from the stifling environments that hold them back and travel on their respective journeys to meet their fathers. They must show the ability to learn the skills their fathers will eventually teach them. Finally, meeting their respective fathers will bring about their final education through experience, trust, and paternal nurturing of some sort.

Part I: The Lost Son

Telemachos

Telemachos is incomplete in the beginning of the *Odyssey*. Though he is old enough to achieve the status of full manhood in the rough environs of ancient Greece, he remains in a state wavering between unsteady boyhood and confident adulthood. Unable to command the affairs of his own household or repel his mother's suitors, he daydreams of Odysseus' heroic return to vanquish the suitors and to rule Ithaka once again. Yet these fantasies remain impossible for him since he has never known his great father and assumes the man is dead. He must attain some of his father's heroic character if he is to be able to command his household and Ithaka. Telemachos lacks not only this heroic quality but also confidence in his ability to achieve such greatness. He has been left fatherless with no man to rear him. From the time of his infancy his caretakers have all been women, who have done wonders in raising him to be *pepnumenos* (thoughtful), but who are unable to give him the confidence Odysseus could give him as a father. Without the influence of his father's mentoring, Telemachos is impotent as a Greek man, a man who can protect himself, his family, and his household. He can neither defend himself and his mother from the ravagers of his household nor control the female servants in his palace. Telemachos' incompleteness, sadness, and inability to rid himself of the suitors result from his fatherlessness.

Athene gives us the first glimpse of Telemachos' needs. In the assembly of the gods at the beginning of the epic Athene reminds Zeus of Odysseus' current plight. She urges him to set in motion the *nostos*, or homecoming, of Odysseus, for he has suffered too long. After receiving a

favorable response from Zeus and suggesting he send Hermes to the stranded Odysseus, she announces her intention to go to Ithaka and rouse Telemachos:

ὄφρα οἱ υἱὸν
μᾶλλον ἐποτρύνω, καὶ οἱ μένος ἐν φρεσὶ θείω,. . .
ἥδ' ἵνα μιν κλέος ἐσθλὸν ἐν ἀνθρώποισιν ἔχῃσιν. (I 88-89, 95)

So that I may urge
his son on a bit, and place courage in his mind,. . .
and so that he may have good fame among people.

She will place *menos* (courage) in his mind and she will urge him to a course of travel which will gain him *kleos* (fame). Before we even see Telemachos, Athene tells us that he is missing both courage and fame.

The ancient Greek man definitely requires *menos*. In order to be a warrior and a king a man must have courage, just as Telemachos must have *menos* in order to defeat the suitors and rule Ithaka well. The necessity of *kleos* is a bit more elusive, however. In his book *Nature and Culture in the Iliad*, James Redfield says:

κλέος is thus a specific type of social identity. A man has history . . . [which] is in a certain sense himself—or one version of himself—and since his story can survive his personal existence . . . [it] is from one point of view the most real version of himself. (34)

According to this definition, Telemachos needs *kleos* in order to establish his identity. “We may interpret Athena’s words to Telemachus at [*Odyssey*] 1.95 as ‘so that he may receive among men (now and to come) a true—and noble—account of his identity.’ . . . Does [Telemachos] not know who he is? No, actually” (Jones 499). Telemachos’ lack of *kleos* is a lack of a particular aspect of his identity, which leaves him incomplete as an adult.

When we first see Telemachos, he is daydreaming about his lost

father:

ἦστο γάρ ἐν μνηστήροισι φίλον τετιημένος ἦτορ,
ὁσσόμενος πατέρ' ἐσθλὸν ἐνὶ φρεσίν, εἴ ποθεν ἔλθων
μνηστήρων τῶν μὲν σκέδασιν κατὰ δώματα θεΐη,
τιμὴν δ' αὐτὸς ἔχοι καὶ κτήμασιν οἷσιν ἀνάσσοι. (I 114-17)

for he sat amongst the suitors, sad in his dear heart,
seeing in his mind his good father, if coming from somewhere
he may put to the suitors a scattering throughout the house,
and he himself may hold his deserved honor and may be master of
his possessions.

The participle τετιημένος (being sad) shows Telemachos' sadness, and the general sentiment of the daydream betrays his longing for his heroic and aggressive father and his wishes to be rid of the suitors. His sadness is a mark of his fatherlessness. Odysseus' absence has brought on the suitors, whose presence troubles Telemachos greatly. Yet the physical problem of the suitors is transcended by the greater sadness Telemachos feels just imagining his father returning from afar. The problem of this greater sadness is that it prevents him from taking any action against the suitors. Telemachos only dreams of someone taking vengeance on the suitors instead of acting to dismiss them himself. This strong sadness cripples Telemachos, thereby slowing his development to manhood.

The daydream also signals the lack of confidence which sons of absent fathers commonly suffer. Telemachos' feeling of ineffectuality causes him to fantasize about the heroism of his father. Guy Corneau, a Jungian analyst of masculine psychology and co-founder of the Jung Circle of Montreal, claims that this sort of fantasy is a mark of what he calls the "lost son," the son of an absent father:

The need for a father is a basic human archetypal need. When this

need is not personalized by the father's presence, it remains a crude need. . . . The more the father is absent, the less chance the child will have of humanizing him, and the more unconscious need will express itself in primitive images. These images will exert a great amount of pressure on the child's unconscious. They will take the forms of mythic characters such as Superman, Rambo, and the Incredible Hulk. (31-32)

The Odysseus of Telemachos' daydreaming has the righteousness of Superman (ἔσθλόν, τιμήν) and the vengeance (σκέδασιν . . . θείη) of Rambo. This fantasy Odysseus, returning to scatter the suitors, is a primitive and heroic image of a patriarchal Greek man. That Telemachos imagines his father this way shows that the basic human need for a father has not been fulfilled for him. Telemachos does not dream of the hero of the Trojan War to come and scatter the suitors but of his *esthlos pater* (good father) the hero. His primitive dream of the heroic Greek man is combined with his wish for the presence of his own father. This combination strengthens for the reader the image of Telemachos' need for his father.

Athene joins in Telemachos' fantasy by also wishing for Odysseus to be at the door with his spears ready (I 253-254). Telemachos' need for his father is not isolated within his mind. Athene notices the signs of Telemachos' incompleteness, and wishes for Odysseus' return along with him. Athene could do something to get rid of the suitors, but she knows that this removal must come about through the action of both Odysseus and Telemachos. Yet she knows that Telemachos is not ready for such action and that he must make progress in his development toward maturity before he can face the suitors, even with Odysseus. Having the goddess reinforce his fantasy validates Telemachos' need and shows that he is not merely whining immaturely.

When Athene comes to Ithaka in the guise of Mentos, Telemachos

refers vaguely to the things he has been imagining, saying that if the suitors saw his father coming back to Ithaka they would wish for quick feet instead of riches and nice clothing (I 163-165). Yet he laments that this return of which he dreams will never happen:

νῦν δ' ὁ μὲν ὥς ἀπόλωλε κακὸν μόρον, οὐδέ τις ἡμῖν
θαλπωρή, εἴ πέρ τις ἐπιχθονίων ἀνθρώπων
φῆσιν ἐλεύσεσθαι· τοῦ δ' ὤλετο νόστιμον ἦμαρ. (I 166-68)

But now he has been destroyed by an evil fate, and there is no
comfort
for us, even if someone among men dwelling on earth
should say he will return; his homecoming day is destroyed.

Despite his daydreaming he does not truly believe that this man will return to Ithaka, and without this return he believes there is no hope left for his household. Telemachos' hopelessness reinforces his daydream's strength as a sign of his father-need, because his belief that the dream cannot be fulfilled shows it to be mere fantasy and supports the conclusion that he is unable to humanize his father. This inability to humanize the father signals that the need for a father is not being realized.

The actuality of Telemachos' helplessness does not matter as much as his certainty of it. Telemachos' hopelessness is a symptom of what the prolonged absence of his father has done to him. This hopelessness shows that he does not have the self-confidence or the courage to deal with the suitors. He complains about what ills the gods have put upon him: the absence and probable death of his father, his mother's unwillingness to make a decision about marriage, and the suitors' exhaustion of his household's resources. He does not offer any solutions to these problems, however (I 231-251). Telemachos' inaction results in some part from lack of confidence and timidity, which results from being a lost son. Corneau

says, "Behavior of this sort [which includes prolonged absence] from the father causes the son to lack self-confidence, to be excessively timid, and to have difficulties in adapting to new circumstances" (19). Telemachos shows his lack of confidence and timidity throughout the first book of the *Odyssey*.

Another symptom of Telemachos' "lost son" syndrome is his general desire for any father at all. He goes beyond fantasizing about Odysseus' return and wishes for some other father. He wonders if he is adequate to be great Odysseus' son and longs for a physically present father. He speaks to Athene/Mentes about his inadequacy and this other fantasy father with powerful sadness:

μήτηρ μὲν τ' ἐμέ φησι τοῦ ἔμμεναι, αὐτὰρ ἐγὼ γε
οὐκ οἶδ'· οὐ γὰρ πῶ τις ἐὼν γόνον αὐτὸς ἀνέχνω.
ὥς δὴ ἐγὼ γ' ὄφελον μάκαρός νύ τευ ἔμμεναι υἱὸς
ἀνέρος, ὃν κτεάτεσσιν ἐοῖς ἐπὶ γῆρας ἔτετμε!
νῦν δ', ὃς ἀποτμότατος γένετο θνητῶν ἀνθρώπων,
τοῦ μ' ἔκ φασι γενέσθαι, ἐπεὶ σύ με τοῦτ' ἐρεεῖνεις. (I 215-220)

Mother says I am his, but I for one
do not know. For no one ever knows his own origin.
Yet how I wish I were the son of some fortunate
man, whom old age has reached among his own possessions!
But now, he who was the most luckless of mortal men,
of him they say I was born, since you ask me this.

To doubt that he is his father's son is emotionally powerful. It is not that he literally doubts his father is Odysseus, but that he doubts he could be the son of such a great and famous man. Yet we can understand Telemachos' doubts, since Odysseus, in his absence, cannot tell Telemachos what kind of son he is. The sadness Telemachos suffers from his father's absence appears in his denial of his adequacy as Odysseus' son.

Telemachos' wish to be the son of a fortunate man who has grown

old amongst his possessions signals his sadness and incompleteness much more strongly than his doubt about being Odysseus' son. Here the word *makar* (fortunate or blessed) does not refer to the measure of the father's possessions. Telemachos is not concerned with wealth. The man of Telemachos' fantasy is fortunate because he has grown old at home with his family, quite unlike Odysseus who Telemachos thinks has died a mysterious death away from home and his possessions. Telemachos' wish is not just for a present father, though, but for a father who would have been present all through his life. If he had a good father who always had been present, then Telemachos would surely not be experiencing the trouble of the suitors or the psychological problems that Corneau attributes to having an absent father.

Telemachos' wish for the *makar* father gains more poignancy when he calls Odysseus, his alleged father, *apotmotatos* (most luckless). He not only wishes to be the son of a present father, but he feels that the mythical father he is stuck with is very unfortunate, the opposite of the fantasy father, the *makar* father. The power of Telemachos' longing for any father in these lines is augmented by the comparison of the lucky imaginary father and the luckless real father. Somehow, just being the son of the famous Odysseus cannot satisfy him. His father's fame does not console him, and Odysseus' lucklessness transfers itself onto Telemachos. The bad luck of the absent father adds to the bad luck of the lost son, who can neither become complete nor defend his home without the father.

Lines 215-220 encapsulate Telemachos' raw desire not only for his own father, but for a father-figure. Corneau says, "A boy whose father has left home will tend either to idealize the father or to seek an ideal father-substitute" (19). The daydreaming of lines 114-117 shows Telemachos' idealization of his father. This wish to be the son of another father shows

his emotional search for a father-substitute.

Telemachos lives in a world where traditional masculine virtues are necessities. He must be brave, strong, and clever to live and rule like his great father. He will not be able to take care of his household, much less Ithaka, without these qualities. Lacking the self-confidence and experience which a father could have given him causes him to be unable to dismiss the suitors and take Odysseus' place as ruler in his absence. Beyond Telemachos' need for confidence and experience is his profound sadness. Such sadness does not make him incomplete as a ruler but as a man. Telemachos' lack of confidence, timidity, and sadness result from the absence of his father.

Stephen

While Stephen Dedalus does not require the warrior-like qualities that Telemachos does, he does need to be free from the sadness that he wears like Hamlet's "nighted shade." Though he is not a Greek prince, he still needs self-confidence and emotional stability to live a healthy adult life and attain the artistic maturity which will allow him to become a great writer. Stephen, like Telemachos, is virtually fatherless, and he suffers similar consequences from his father's absence.

Just as with Telemachos in the *Odyssey*, Stephen Dedalus, the son-figure of Joyce's *Ulysses*, lacks completeness as a result of his figurative fatherlessness. We easily infer Telemachos' problems through his listlessness and lack of confidence, while Stephen displays his unhappiness both by action and by thought. His endless contemplations and witty mental commentary on all he observes serve as a window into the sadness that marks his soul. Stephen's mind is the diaphane with which he

verbally plays in Episode 3 (3:7-8). The first three episodes of *Ulysses* mirror the first four books of the *Odyssey* by focusing on the thoughtful son-figure and establishing his journey toward maturity, which is in large part the artistic maturity for which Stephen forsook Ireland at the end of *A Portrait of the Artist as a Young Man*. Stephen is also a lost son with an absent father. While Stephen lives in the same city as his biological father, Simon Dedalus, that father is an emotionally absent alcoholic. In Corneau's consideration of absent fathers, emotional absence affects sons as much as physical absence (12-13, 18-19). Simon provides Stephen with no practical fathering, which leaves Stephen looking elsewhere for a father-figure. His fatherlessness leaves him as lost as Telemachos, and he consequently shares Telemachos' incompleteness and sadness.

Stephen is a symbolic *doppelgänger* of many literary and historical figures other than Telemachos, the most important of whom are Hamlet and Jesus Christ. All the figures he symbolizes are sons troubled with their father-son relationships. The obvious parallels between Stephen and other son-figures show the importance of the father-son themes within the work and illustrate the importance of Stephen's role as the lost son.

We first see Stephen as he emerges from within the Martello tower responding to the summons of Buck Mulligan. Mulligan is performing a mock Catholic mass, which he continues as he makes the sign of the cross over Stephen when he appears. The first adjectives describing Stephen are "displeased" and "sleepy" (1:13). They aptly introduce Stephen as he is and will be for the remainder of the day. He is unhappy with the lot of his life and of his country, and as an artist he lies in a dormant stasis, awaiting the day when he will start his creative work.

Stephen complains to Buck of being awakened in the middle of the previous night by Haines's ravings, brought on by a nightmare of a black

panther. The dream and its way of disturbing Stephen are perhaps the first signals of Stephen's coming father-figure, who will be Leopold Bloom. The panther is connected to the *Leo* in Bloom's name, and its blackness corresponds to both Bloom's swarthy skin and the darkness of his eyes. Haines's excited reactions, and his screaming for his gun, terrified Stephen. He realizes his lack of courage, which is a difference between himself and Buck, who once saved a man from drowning. He expresses this realization to Buck by saying of himself, "I'm not a hero" (1:62). His realization is similar to Telemachos' daydream of Odysseus' return, who knows he is not yet a hero like his father. Stephen lacks the confidence which results from a good father's nurturing.

Textual hints linking Stephen with Hamlet begin around line 100 of *Telemachus* with descriptions of his mourning garb and his recollection of the dream of his dead mother (who is the ghost of Hamlet's father in this metaphor) atop the Elsinore-like tower (Blamires 4). Stephen's link to Hamlet is further strengthened with Buck's urging him on to explain to Haines how "He proves by algebra that Hamlet's grandson is Shakespeare's grandfather and that he himself is the ghost of his own father" (1:555-56). Mulligan's mockery shows that Stephen often thinks of Hamlet, which links Stephen and Hamlet and emphasizes Stephen's position as a lost son.

The final and most important word of the *Telemachus* episode demands attention with its solitary position on the page, striking the reader with one of the most important themes of the entire book: "Usurper" (1:734). This word describes how Buck Mulligan treats Stephen in the first episode and how Bloom will be treated by many in the rest of the work. Mulligan is the usurper of Stephen's home, as he demands the key to the tower in which Stephen lives, and he is the usurper of Stephen's meager confidence, as he continually mocks and derides Stephen. Just as

Penelope's suitors trouble Telemachos with their insults, Mulligan troubles Stephen with his mockery. The effect of both the suitors and Mulligan is the usurpation of Telemachos' and Stephen's adult confidence. Stephen's proximity to Buck halts his progress forward in the search for adulthood and artistic maturity. Stephen must overcome Mulligan's negative effect on him in order to reach maturity.

In episode 3, *Proteus*, Stephen thinks of his father having his features instead of himself having the features of his father. This comes out as "the man with my voice and eyes" (3:46-47). This passage marks his thoughts about the consubstantiality of father and son: two men are in the same body, but Stephen sometimes wonders if the men are one man in two similar bodies. The theological question of consubstantiality is hence turned around in Stephen's mind. Stephen remains distant from his true father. Harry Blamires says Stephen thinks "made not begotten" in line 45 "because he lacks the the sense of his father's fatherhood except as a meaningless physical coincidence" (14). Stephen is very concerned with father-son issues because he is unmoved by his own father. Dissatisfaction with Simon as a father causes him to seek out other sources of paternity.

In the progress of his thoughts, Stephen eventually thinks of a panther, which causes him to recall being awakened by Haines's frightened raving, and he remembers what he himself was dreaming:

After he woke me last night same dream or was it? Wait.
Open hallway. Street of harlots. Remember. Haroun al Raschid. I
am almosting it. That man led me, spoke. I was not afraid. The
melon he had he held against my face. Smiled: creamfruit smell.
That was the rule, said. In. Come. Red carpet spread. You will see
who. (3:365-69)

This passage is doubly significant. First, Stephen's dream and consequent

contemplation of it show he is seeking a guide through darkness. When Stephen thinks he is "almosting" the remembrance of the dream, he encapsulates how he approaches everything in his life. The phrase is repeated often in his thoughts throughout the day. His "almosting it" is an admission of incompleteness in his life and pursuits. He cannot possibly attain adulthood and artistic maturity by "almosting it." The vision of the certain man who leads him is also significant. The helpful man welcomes Stephen and treats him as an honored guest. Such dreaming suggests that Stephen is seeking a sort of guide. His desire for a simple guide indicates his overwhelming desire for help. He does not merely seek a courteous host but one who will guide him through the darkness of his loneliness, the darkness of Dublin's paralysis, and the darkness of his artistic sterility. What he seeks is an ideal father-substitute. There is hope that Stephen will find what he seeks, for Stephen prophetically realizes both for himself and the reader, "You will see who."

Stephen's search for a father comes from his incompleteness as an adult and an artist. He does not search for his real father, as Telemachos does in the *Odyssey*, but a father-substitute who will guide him through the darkness in which he feels he is enveloped. The evidence of Stephen's search is his frequent thoughts about father-son issues, such as consubstantiality and his similarity to other lost sons, especially to Hamlet, one of the greatest lost sons. His intellectual search for a father consumes his waking and sleeping thoughts. He has prophetic dreams of someone behind him, a man who will back him up and be the guide he desires and needs. Stephen's search will lead him to Leopold Bloom, who in turn seeks a son.

Part II: The Preparation

Both Telemachos and Stephen will in some way find their fathers by the end of their respective stories. Before they can meet their fathers, however, they must each prepare for the union in some way. Since both son-figures have suffered from their fathers' absences for so long, each must show himself to be ready by making his own progress toward maturity. If they can make some of this progress without their fathers, then they will be ready to make the union. In a way, they must prove themselves to be ready to meet the fathers they have lacked. They must come halfway. Obviously they must ready themselves differently, since the cultural backgrounds to which they belong differ greatly. In each case, however, the preparation is largely mental. Telemachos already has the physical strength of his father, and Stephen does not need great physical strength to reach adult maturity in the twentieth century, but each needs to make mental progress toward maturity. Athene serves as Telemachos' father-figure in this preparation, urging him along like a good father, while Stephen must prepare without any outside help.

Telemachos

Athene sends Telemachos to gain fame, as she told Zeus she would, and also to seek news of his father: ἔρχεο πειυσόμενος πατρὸς δῆν οἰχομένου, "go learn about your father who has been absent so long" (I 281). She prods Telemachos on so that he will not remain daydreaming impotently in his household. He cannot simply wait around for Odysseus to come, allowing his mother and Eurykleia to pamper him. Even though Athene knows that the father is coming, she also knows that Telemachos

cannot be ready for the great man's arrival if he does not prepare. The son of Odysseus must be able to learn quickly how to plan and carry out subterfuge and how to fight the suitors when the time comes. With no preparation, Telemachos will not be able to take on this role.

But in order to be prepared for all that is to come, Telemachos will have to develop on his own, to mature quite quickly; he will, in fact, have to experience his own sort of "odyssey." And such experience can only come away from the suitors, away from the confines of the palace and Ithaca, and with the people and mentality—ἄστυα and νόον, as connected with Odysseus in 1.3—of the Trojan War generation already known to his father: specifically with Nestor in Pylos and with Menelaus and Helen in Sparta.

(Belmont 110)

Remaining in Ithaca, Telemachos cannot gain experience, he cannot gain confidence with the suitors' continuous insults, and he cannot overcome the fear which causes him to remain inactive. Because he must be able to overcome these hindrances, Telemachos' preparation can take place only away from Ithaca, and so Athene must send him off.

In order to send Telemachos away, Athene must do more than just tell him to leave. She must inspire him to acknowledge the wisdom of her suggestion and actually endow him with the tenacity to leave. We already know that Athene intends to instill Telemachos with *menos*, and now we find there is another quality with which she endows the budding hero:

τῷ δ' ἐνὶ θυμῷ
 θῆκε μένος καὶ θάρσος, ὑπέμνησέν τέ ἑ πατρός
 μᾶλλον ἔτ' ἢ τὸ πάροιθεν. (I 320-22)

But she placed in his heart
 courage and boldness, and he remembered his
 father better than beforehand.

While *menos* is the courage of willpower, *tharsos* is the actual boldness to act that comes with courage. Telemachos lacks confidence and is timid before Athene gives him *menos* and *tharsos*. She establishes a measure of these qualities in him which a father who had been present would have helped him attain. Athene advances his progression toward maturity with these gifts and brings him closer to his readiness to meet Odysseus. With his new qualities, Telemachos remembers his father better, and this enhanced memory clarifies his mission to seek news of Odysseus and inspires him to leave Ithaka and begin his journey. Armed with such virtues, Telemachos should be able to progress in his mission.

Before Telemachos leaves, however, he must make preparations at home. He must show the suitors that he will no longer be the boy who has tolerated their outrages. Now that he has the courage, he must use it at home to plant the seed of his future leadership of Ithaka. Both the suitors and the Ithakan people must know that he will one day be ready to rule not only his own household and affairs but the people over whom Odysseus was king.

Athene advises Telemachos on what he must do before leaving Ithaka. First he must call a council of the Achaeans at Ithaka to announce his intentions to leave and search for news of his father. Gilbert P. Rose points out the specific duties Telemachos must perform at this council:

[H]e must invoke the gods as witnesses to his speech, which . . . will ultimately be a denunciation of the suitors; he must order the suitors out of his house; and he must set in motion his mother's marriage, if she wills it (which, as Athena and we know, she does not). (392)

The whole act of calling a council is Telemachos' first test of manhood. Invoking the gods shows Telemachos to be a responsible Greek man. His invocation also displays the piety which he shares with his father, whom

πειρήσω ὥς κ' ὕμμι κακὰς ἐπὶ κηρας ἰήλω, (II 314-16)

Now that I am grown and listening to the words of others
I learn, and the heart within me flares up,
I will endeavor to hurl bad fates on you.

Telemachos' confident words leave no doubt that he is ready both to meet the assembly and to seek news of his father from the Trojan War heroes Nestor and Menelaos.

Through all these preparations for manhood, Telemachos needs Athene as Mentos or Mentor to be his motivating father-figure. Belmont says that Athene "has aptly made herself as much like Odysseus as possible" and her activity in Ithaka is in part a "plan to jolt Telemachos out of his stupor" (111). In a powerful remonstrance, she tells Telemachos:

οὐδέ τί σε χρὴ
νηπιᾶας ὀξέειν, ἐπεὶ οὐκέτι τηλίκος ἔσσι. (I 296-97)

You must not
hold on to your childish thoughts, since you are no longer of such
an age.

This warning sums up the entire purpose of Athene's visitation upon Telemachos. He must grow up and "obtain firsthand knowledge from the world of the past in order to prepare himself for the future: the return of his father and the actions subsequent to that return" (Belmont 110).

Telemachos' journey offers many opportunities for him to gain confidence, which he does by learning that he is, indeed, his father's son. Nestor's, Menelaos', and Helen's recognitions of him as the son of Odysseus address the doubts he had in I 215-16. Their recognition, by confirming Athene's earlier claim (I 207-9), should also alleviate his insecurities about his adequacy as Odysseus' son. Nestor recognizes Telemachos in both

even Zeus respects for all the sacrifices he has given (I 65-67). The invocation's denunciation of the suitors requires courage and shows that he is ready to face up to them. Ordering the suitors out of his house requires even more courage than denouncing them and is the first bold action he takes against them. Urging on his mother's wedding indicates his willingness to try running his household without Odysseus, if he never returns. If Telemachos can perform the duties Athene sets on him, then he is ready for the journey to Pylos and Sparta, which is the next stage in his preparation to meet his great father.

Even before he sits in the actual council, Telemachos proves that he can act with courage before the suitors. He announces to them that he will call an assembly, and he declares his intentions for this assembly, saying that if the suitors do not leave his house after he speaks, he hopes they will die in it. When Antinoös responds with his characteristic arrogance, saying that he hopes Zeus will never make Telemachos king of Ithaka, Telemachos, with courage and resolve to match the audacity of Odysseus' self-proclamation (IX 19-20), delivers a calm and firm rebuttal:

αὐτὰρ ἐχὼν οἴκοιο ἄναξ ἔσομ' ἡμετέροιο
καὶ δμῶν, οὓς μοι ληΐσσατο δῖος Ὀδυσσεύς. (I 397-98)

But I will be lord of my own house
and slaves, whom godlike Odysseus carried off for me.

The actual calling of the assembly and the resulting confrontation with the suitors advance Telemachos' progress toward maturity more than the events of the council itself. Yet, in the council, Telemachos does show his continued resolve and courage by threatening the suitors once again:

νυν δ' ὅτε δὴ μέγας εἶμι καὶ ἄλλων μυθὸν ἀκούων
πυνθάνομαι, καὶ δὴ μοι ἀέξεται ἔνδοθι θυμός,

appearance and speech as Odysseus' son after Telemachos has announced whose son he is (III 124-25). This recognition is nevertheless a confirmation that Telemachos possesses the physical characteristics of his father and the skill in talking for which Odysseus is famous.

Menelaos' and Helen's recognitions of Telemachos confirm more strongly than Nestor's that he is Odysseus' son, since they realize whose son he is even before he can announce it. Menelaos begins to suspect that his guest is Odysseus' son when the young man cries at hearing tales of brave Odysseus' and the sad state of the hero's family (IV 116-119). Telemachos' weeping must show him to be close to Odysseus, but his Odysseus-like qualities must be apparent for Menelaos to recognize him. He is, after all, a stranger whom Menelaos has never met, and whom Menelaos' connects to a man he has not seen in ten years. Helen's recognition is even more swift than Menelaos', as she has only to look on the boy to realize who he is:

σέβας μ' ἔχει εἰσπορώσαν-
 ὥς ὅδ' Ὀδυσσῆος μεγλήτορος υἱῷ ἔοικε,
 Τηλεμάχῳ (IV 138-146).

wonder has me, gazing upon him—
 as he appears like the son of great-hearted Odysseus,
 Telemachos.

More than the others, Helen's recognition shows Telemachos to be Odysseus' son. She has spent relatively little time with Odysseus compared to Nestor and Menelaos, yet she knows just by looking at Telemachos that he is Odysseus' son. He becomes more recognizable as Odysseus' son as each person sees him. This progression in force from Nestor's recognition to Helen's rather significant recognition signals that he is becoming more and more like Odysseus.

Being confirmed as Odysseus' son must have a great effect on Telemachos' psyche. He can no longer be the melancholy boy, sitting at home in Ithaka, wondering if he really is the great man's son. Three of the most famous and important people in the world have just confirmed that he is. "Here, then, is the κλέος which Athena predicted for Telemachus in I.95, the account of himself which he needed to hear: he is indeed the true son of his father" (Jones 501).

Finally, we leave Telemachos to see the epic's main hero, his father, and we do not see the son again for some time. When the epic does return to Telemachos, he is still staying in Menelaos' palace. His stay there has had a positive effect on Telemachos, and by Book XV Telemachos is fully prepared to go home and meet his father. Millar and Carmichael posit that Telemachos' education in Menelaos' presence is inevitable:

[T]o spend a long time in the company of Menelaus would establish the manhood implanted by Athene. He and Menelaus (iv. 328 ff.) talk as man to man, no longer ὥς τε πατήρ ᾧ παιδί. (61)

Telemachos shows his education complete by recognizing that he must see to his unguarded possessions:

μὴ πατέρ' ἀντίθεον διζήμενος αὐτὸς ὄλωμαι
ἢ τί μοι ἐκ μεθάρων κειμήλιον ἐσθλὸν ὄληται. (XV 90-91)

I, seeking my godlike father, must not be destroyed myself,
nor have any good treasure lost from my palace.

He has had to leave home in order to learn that, as a man, the most important thing he must become is the protector of his own home. His absence and his exposure to the heroes Nestor and Menelaos have taught him this lesson. Telemachos has now made his own "odyssey," gained

experience, and now feels confidence in himself and in his identity as Odysseus' son. He is ready to meet his father and take the final steps toward his manhood.

Stephen

Stephen's figurative talk with Nestor and Menelaos is shorter and does not advance his growth into adult manhood in the same way. This conversation takes place in episode 2, *Nestor*, with the headmaster of the school where Stephen teaches, Mr. Deasy. This old man, by offering bad advice and false wisdom in a sincere attempt to help Stephen, serves as a false Nestor-figure. Mr. Deasy, like Nestor to Telemachos, attempts to educate Stephen about the practical matters of the world, but Deasy's attempt is poor. By responding to and arguing with Deasy, Stephen displays some of his own developing maturity.

Mr. Deasy's years of experience have not yielded as much wisdom as Nestor's, and much of what he tells Stephen betrays his foolishness. His attempts at bestowing wisdom upon Stephen fail, and he helps Stephen only by participating in a discussion which leads to an epiphany for the young teacher. By foolishly quoting Shakespeare, for example, Deasy serves as a false Nestor and a false father-figure. After telling Stephen he should be thrifty and organize his money in a special box, he quotes Iago in *Othello*, giving the credit for the "wisdom" to Shakespeare himself. "*Put money in thy purse,*" is the advice he has for Stephen (2:239). If this quotation were one of the many examples of daily wisdom to be found in Shakespeare, Deasy's advice might be good, but as it is, his advice comes from a treacherous villain who is manipulating a comrade in order to extract money from him later. This advice and its context emphasize the

usurpation by Buck Mulligan, who uses the little money that is in Stephen's purse for beer. Stephen recognizes the source of Deasy's advice and passes it off for what it is. Deasy is trying to be a Nestor or even a father-figure to Stephen by offering him what he thinks is practical advice.

Deasy eventually goes on to comment that the Jews are ruining England with their usurious ways. He says that the Jews "sinned against the light," and "you can see the darkness in their eyes. And that is why they are wanderers on the earth to this day" (2:361-63). After a second of tangential thought, Stephen wisely replies to Deasy's anti-Semitic claim with "Who has not?" (2:373). Stephen's refusal to succumb to Deasy's bigotry is alone a sign of his wisdom and budding courage, yet we may interpret even more significance from his words. Stephen cannot recognize that every word Deasy says about the Jews alludes to Bloom, our dark-eyed, earth-wandering Jew. His near defense of the Jews, and hence Leopold Bloom, brings him a step closer to his union with his spiritual father-substitute.

Deasy asks what Stephen means by his bold question, and Stephen says, "History . . . is a nightmare from which I am trying to awake" (2:377). Then, after Deasy insists that the ultimate goal of all history is the manifestation of God, Stephen flippantly points to the window, indicating the loud schoolboys playing hockey. "This is God," Stephen says, "a shout in the street" (2:383-86). Stephen realizes that simple things, like a shout in the street, are the manifestations of God, not Deasy's "ultimate goal of history." A shout in the street is entirely momentary and present, and therefore the manifestation of God, the whole root and meaning of everything, happens in every simple and seemingly insignificant event. Stephen realizes that his life must be lived in the present reality, amongst the shouts that he hears in the street every day. For Stephen, striving to

live such a life will be difficult, but if he does not, he will not be able to perceive the world with the panoramic vision of the artist. Leopold Bloom, despite his fantasies and dreams of far-off lands, lives very much in his present reality. Only by achieving a father-son union with Bloom, and by learning from that connection how to live in the present, physical reality of the world, will Stephen be able truly and accurately to express his experiences, and therefore mature artistically. Stephen's "shout in the street" epiphany marks his progress toward making that union.

At the end of *Proteus*, Stephen commits three distinct acts of creation which help him make a connection with the living world and with the kind of artistry for which his character was named, Dedalus, the Great Artificer. He jots down the lines of a poem, he urinates into the mother-ocean, and he wipes a piece of snot on a rock, thinking, "For the rest let look who will" (3:501). The poetry is creation by literary composition; it is the kind of creation which will ultimately be important to Stephen, as he later will write the books of his life. The urination and snot link his bodily fluids with the physical world of creation. The sea is a figure of creation, the "great sweet mother," as Mulligan names it in episode 1 (1:80). Stephen adds his near-genitive fluid to it, thereby taking a place in the physically creative aspect of the world.

These creative acts show Stephen's progress toward his readiness to meet Bloom and to attain artistic maturity. By symbolically participating in the act of creation, he is no longer the sleepy boy of episode 1. Rather, he is alive and contributing in some way to the world. Stephen's creations are, in a way, his way of living in the now. His urination and snot are a kind of "shout in the street." Now he is ready for his figurative journey to find out more about his father-figure, Leopold Bloom. Stephen's convergence with Bloom is once again foreshadowed with, "Behind.

Perhaps there is someone" (3:502). This premonition refers to the *Scylla and Charybdis* episode, when Bloom will appear in the doorway behind Stephen, and it hints that Bloom will be someone to back Stephen, one on whom he can rely.

The literary connection between Stephen and other son-figures aids in showing Stephen's progress as a son-figure. Stephen's connection to Hamlet becomes very important in episode 9, *Scylla and Charybdis*. This connection, along with Stephen's theory about Shakespeare and his "artistic paternity," as Daniel Schwarz puts it, signals Stephen's continuing father-search. Throughout this episode both Stephen's thoughts and their coincidence with Bloom's thoughts elsewhere mark the preparation that he is making to encounter Bloom. The ironic addition to Stephen's preparation is, of course, the fact that Bloom is in close proximity to Stephen through much of the episode, which ends with Bloom's symbolic passing through the Scylla and Charybdis of Stephen and Mulligan.

Stephen is expounding his Shakespeare theory to several effete Irish literati, among whom are the poet George Russell, known as A.E., the essayist William K. Magee, known as John Eglinton, and Lyster, the head librarian of the Irish National Library. To the budding young artist, gaining an audience with these men is like Telemachos visiting the Trojan War figures Nestor, Menelaos, and Helen. They are all important people who pay attention to our young heroes. The special attention these important figures pay Stephen and Telemachos signifies the young heroes' inherent importance. As with Telemachos, Stephen not only gets the attention of these literary bigwigs but even gains their interest. Stephen carries on a dialectical conversation with the men, who drill Stephen on his theory. Their attention and interest in Stephen's theory show a rise in his potential as an artist, and this potentiality marks his increasing readiness

to encounter his father-figure.

John Eglinton quotes the words of the ghost of Hamlet's father to Hamlet, "*List! List! O list!*" (9:144) to illustrate how Hamlet may be a ghost story. Stephen cannot resist the temptation to use the quotation as a segue to elaborate on his theory about Shakespeare and Hamlet.

Stephen rhetorically asks "What is a ghost?" and goes on to explain that it is one who "has faded into impalpability through death, through absence" (147-48). There are several ghosts in *Ulysses* as set out by this definition. Hamlet's and Bloom's fathers are ghosts by death and Stephen's biological and spiritual fathers are both ghosts by absence. His true father is emotionally absent, and physically he is virtually absent from Stephen's life. His spiritual father remains absent in episode 9, as Stephen keeps missing full contact with Bloom. Stephen then implies that Shakespeare is a ghost to Stratford by his absence in London. All of these ghosts are father-figures in one way or another in Stephen's mind. This paragraph ends with Stephen asking "Who is King Hamlet?" (9:151).

With this question, Stephen is literally moving into an explanation of his theory, but the true importance of this question lies in its figurative meaning. Since Stephen is a Hamlet figure, he is asking who his own father is. This question emphasizes his spiritual quest for the answer to the question. Whosoever his father may be, Simon Dedalus or Leopold Bloom, he is a ghost, like Hamlet's father.

Stephen verbally sets the stage for his description of a Shakespearian production of *Hamlet*. He says, "It is this hour of the day in mid June" (9:154). The play he is introducing could be happening on the very day in which he is describing it. June 16 is mid June and the time is now. Calling aspects of the present day into his production establishes that the significance of what Stephen will describe lurks in what we are reading.

The events of the play which he is about to describe are actually happening in some way in *Ulysses*.

On line 164 "The play begins." Shakespeare comes onto stage dressed as the ghost of the king. Shakespeare, as the father of his plays, represents Joyce, who is the father of *Ulysses*. According to Stephen's theory, Shakespeare is no ghost to *Hamlet*, since certain characters, such as Hamlet's ghost, actually represent him within the play. Likewise, Joyce is no ghost to *Ulysses*, especially considering that he was a character in the events of episode 9 when they took place in Joyce's actual life: he was Stephen. "[Shakespeare] has studied *Hamlet* all the years of his life which were not vanity in order to play the part of the spectre" (9:166-68). Joyce has studied his life to play the various parts he plays in this book.

Next in Stephen's narrative, Shakespeare the ghost calls out to Burbage's Hamlet:

Hamlet, I am thy father's spirit, (170)

and commands him to heed his words. "To a son he speaks, the son of his soul, the prince, young Hamlet and to the son of his body, Hamnet Shakespeare, who has died in Stratford that his namesake may live for ever" (9:171-73). Note that in episode 8, shortly after thinking of his own dead son Rudy and the Jew Reuben J. Dodd's son, recently saved from drowning in a channel of the River Liffey, Bloom thinks of these lines from Hamlet:

*Hamlet, I am thy father's spirit
Doomed for a certain time to walk the earth. (8:67-68)*

To Bloom, the Jew, Rudy is the son of his body, who has died, not in

Stratford, but in Dublin, his own hometown. Stephen is the son of Bloom's soul whom Bloom will figuratively fish out of the depths of his lost spirit.

Schwarz elucidates the significance of Stephen's and Bloom's similar thoughts of Shakespeare:

That Bloom and Stephen quote from the same scene in terms of their respective roles as surrogate father and son calls attention to the creative presence even as it anticipates their shared vision of Shakespeare. Since Bloom thinks of himself as the ghost in Hamlet, and he is a ghostly presence in "Scylla and Charybdis", we see how Joyce is urging us to think of Bloom and Shakespeare, Stephen's putative surrogate fathers, as interchangeable. Although Stephen does not yet know it, Bloom is the father he requires. (146)

Stephen's entire theory is important in establishing Bloom in the role of Stephen's father. The theory links Stephen not only to thoughts about fatherhood and sonhood, but allows Joyce to link Bloom and Stephen as father and son through the paternity and filiation of Shakespeare and Hamlet.

At the end of episode 9, Bloom has concluded the business which has brought him to the National Library while Stephen is there conversing with his literary company. Once again, just as in *Proteus*, Stephen feels the presence of Bloom behind him, though this time Bloom is actually there:

About to pass through the doorway, feeling one behind, he stood aside.

Part. The moment is now. . .

My will: his will that fronts me. Seas between.

A man passed between them, bowing, greeting.

(9:1197-99, 1202-03)

This mesh of the narrator's words and Stephen's thoughts announces the passage of Bloom through his own Scylla and Charybdis, unscathed. The

presence of someone behind signals to us that this someone is the person of Stephen's prophetic dream. The passer-by will turn out to be Stephen's spiritual father-substitute. Stephen's will is opposed to Mulligan's will, his usurper's will, with seas between, and Bloom passes through. Bloom is able to transcend the dissension between Stephen and Buck, which suggests that he will be able to guide Stephen as a strong father through his troubles. Bloom's passage is the final symbolic step required for Stephen's preparation. Now that the rift between him and Mulligan has been traversed, he can forget it and finally connect to his father-figure, Leopold Bloom.

The effect of this symbolic passage on Stephen is emphasized by the remaining thirty or so lines of episode 9. Many of them refer in some way to prophecy. In lines 1206 to 1208, Stephen thinks of augury and recalls the Bloom-dream of which he spoke in *Proteus* and recalls the words, "You will see." Mulligan distracts Stephen's epiphany with mocking and immature observations (9:1209-1211). His impudence no longer serves to humiliate Stephen but rather contrasts the non-artistic thoughts of a usurper with the productive and instinctive thoughts of the artist prepared to start seeking his destiny.

Stephen has realized that he needs to remove himself from his primarily mental world and to join the physical world in order to attain artistic maturity. If he does not, then he will not be able accurately to express his experiences and perception of the world. His union with Bloom will help teach him to make this removal, but he has to show his readiness to make this connection. His realization that God is a shout in the street is the first step, while his symbolic acts of creation are the beginning of his connection to the physical world. Finally, he gains literary experience and confidence in his artistic ability when important literary figures listen

attentively to his Shakespeare theory. Telemachos gains experience from his travels, and confidence from the recognitions of Nestor, Menelaos and Helen. He proves his courage and lack of timidity with his resolve to return home and protect his possessions. Both Stephen and Telemachos have made their preparations and are ready to make their father-son connections.

Part III: The Son Meets the Father

Telemachos and Stephen finally meet their fathers. Odysseus is back on Ithaka before Telemachos arrives from Pylos, and their union is achieved within the confines of Eumaios' lodgings. Together as father and son, they go on to plan and exact revenge on Penelope's suitors. Their connection and cooperation are the final steps in Telemachos' journey toward manhood. Stephen and Bloom start to make their connection in nighttown, Dublin's red-light district. The effect of their union is not a violent confrontation with any suitors, and its benefit to Stephen and Bloom is not as clear as Telemachos' and Odysseus' union. We are left wondering what will happen to Stephen after he leaves Bloom and what he has learned. Despite the apparent failure of their connection, however, both Stephen and Bloom do benefit from their union.

Telemachos

Telemachos "is, perhaps, the only character in Greek literature who shows any development" (Millar and Carmichael 58). This statement emphasizes the value of Telemachos' development from a *nepios* (childish) youth to the man he becomes upon leaving Sparta and meeting his father

in Ithaka. He progresses from being an ineffectual daydreamer who does not know what to do about his troubles to a man who is able to stand in action against his troubles. Along his journey, Telemachos has discovered that he has the potential to attain the heroism of his father. Athene intended Telemachos to make this progress when she sent him away, and he has not disappointed the goddess. When he arrives at Ithaka, he is prepared to meet his father because of the confidence and experience he gained on this journey. Now that he is developed and prepared, he may unite with Odysseus and face the problems that plague their household. By trusting Telemachos and relying on him to help fight the suitors, Odysseus brings Telemachos through the final stages toward manhood as a father should.

Samuel Osherson, a researcher in father-son psychology, uses the reunion scene between Odysseus and Telemachos to illustrate how a father teaches his son to be a man:

It is the miraculous return of his father that propels Telemachus into a confident and strong sense of manhood. . . . [F]or a man to grow up he must find the good and strong in his own father—he must find the heroic in the figure he hardly knew. The alternative is to be dominated by vile, degraded images of manhood, represented by the suitors who threaten the kingdom. (42)

Osherson worries that people might wrongly see the brutal killing of the suitors as just another example of the son learning only violence from his male role-models. Instead of showing Telemachos only how to be violent, however, he posits that “Odysseus shows his son how to be a man and gives him confidence in his own strength” (42). He wishes more father-son relations were like Odysseus’ and Telemachos’ and downplays the Oedipal significance in all father-son relationships: “We have grown up thinking of Oedipal rivalry between father and son, the guilty wish to surpass the

father, but we need also attend to the Odysseus theme, the wish to be like father, to find a father, a sturdy man we can rely on" (42).

By calling our attention to this Odysseus theme, Osherson displays an important aspect of Odysseus' character and his relationship with his son. Odysseus is the absent father, but he is not the irresponsible father. His absence is physical, though at all times he desires to be home. And when he discovers the terror that has taken place in his absence, he is infuriated. He is not angry at his son and wife, as perhaps the psychologically absent or irresponsible father would be, but he is infuriated with the suitors for ravaging his household. He takes the necessary measures against them, and, as a responsible and caring father, he includes his son in these measures. Indeed, the suitors have plagued Telemachos more than Odysseus, and the son should take part in the act of revenge. By working with Telemachos, Odysseus validates his son's manhood and further teaches him the strength and will to act that must come with being a Greek man.

When Telemachos arrives at Eumaios' hut in Book XVI, Odysseus, who is already there disguised as a wandering beggar, restrains himself from greeting his son whom he has not seen in twenty years but subtly tests him instead. In disguise, he listens to Telemachos in order to learn his son's intentions before actually revealing himself. One aspect of Odysseus' test is that he, appearing as a ragged old man, offers his place for Telemachos to sit. Telemachos passes this part of the test and leaves the seat to Odysseus. Before they have spoken any significant words to each other, Telemachos has shown his hospitality and good sense. Telemachos proves himself a kind and sensible man, and Odysseus learns that his son is intelligent, has enough experience and gentility to leave an old man his seat, and is trustworthy.

Telemachos inquires about the stranger and offers two alternatives for showing him hospitality. Either he himself will receive the stranger into his home and give him clothing and gear, or he will have him stay with Eumaios, and send the gear on from his palace. In relating these options, Telemachos both conveys his disdain for the suitors and expresses the kind of danger they pose (XVI 85-89). This is the sort of reaction to the suitors that Odysseus needs to hear from his son, but he chooses to rouse Telemachos to even stronger emotion by mentioning Odysseus' son, and what he himself would do to the suitors if he were to come upon them:

ἢ πάϊς ἐξ Ὀδυσῆος ἀμύμενος ἢ καὶ αὐτὸς
 ἔλθοι ἀλητεύων· ἔτι γὰρ καὶ ἐλπίδος αἶσα·
 αὐτίκ' ἔπειτ' ἀπ' ἐμεῖο κάρη τάμοι ἀλλότριος φῶς,
 εἰ μὴ ἐγὼ κείνοισι κακὸν πάντεσσι γενοίμην
 ἔλθων ἐς μέγαρον Λαερτιάδew Ὀδυσῆος. (XVI 100-104)

Or if the excellent son of Odysseus or the man himself should come from his roaming about (for there is yet some hope); forthwith then would another man cut my head from me, if I, coming to the palace of Odysseus Laertiades, did not become an evil to all those people.

Odysseus intends to incite Telemachos' anger against the suitors by calling Odysseus' son to action. By challenging Odysseus' son to fight the suitors, Odysseus knows he is challenging the young man before him. He is doing his duty as a father to inspire his son toward being aggressive in his affairs. Odysseus is not urging Telemachos to unjust or improper action, but to the vengeance that the suitors deserve and is therefore showing his son the proper thing to do. Odysseus, though having been absent for so long, picks up on his duties as a father as quickly as Telemachos picks up on his as a son.

Telemachos explains that he lacks brothers to help him (potential

help which Odysseus mentioned in 97-98) and relates his unwillingness to go against the suitors alone. His hesitation is not a sign of weakness but, rather, of his prudence. Millar and Carmichael say, "[Telemachos] knows now that he has his father's power of command, but he knows equally well that he cannot control the Suitors by that alone" (61). Telemachos' wise reaction to Odysseus' test of his readiness, though showing him to have his father's intelligence, is not enough to pass the test. Telemachos finally passes when he wishes for his father's homecoming day (XVI 148-49), which shows his eagerness to be with his father in revenge, instead of wasting away alone in his household. Telemachos is now ready for action, but he still must work together with his father to achieve the manhood which will allow him to fight the suitors and eventually take Odysseus' place as ruler.

As a final proof that he is worthy of being Odysseus' son, Telemachos uses Odyssean tactics on the hero himself. When Odysseus first reveals himself to Telemachos, the son does not trust him. Seeing an old man transformed into a man in his prime, Telemachos says that only a god, or one affected by a god, could alter his appearance in such a way. Like Odysseus, Telemachos will not accept what people say without some suspicion. Telemachos doubts Odysseus, and the father must prove who he is. Only after Odysseus says that it is Athene who altered his appearance does Telemachos believe him. Telemachos' suspicion is a final proof that he is his father's son, which signifies that both men are similar enough to unite and work together.

Odysseus and Telemachos, together as father and son, lay the plans for confronting the suitors. Telemachos assists with the planning by questioning the ability of two men to take on 108 men, even when one of them is the great Odysseus (XVI 241-244). He also adds to the plan by

suggesting Odysseus find out which female servants are loyal and which are not (XVI 316-317). Their mutual planning shows that Telemachos is ready to work side by side with the great Odysseus:

The long scenes in the hut of Eumaeus . . . reveal Telemachus' new maturity by demonstrating his resolute desire to prove his courage against the suitors and his ability to debate the plan of attack with so experienced a warrior as his father. (Eckert 54)

Telemachos' "new maturity" enables him to carry out the plans he and his father have made with very little difficulty. The man he has become is experienced and courageous enough to keep Odysseus' identity secret even when he is insulted and attacked by suitors with stools. Telemachos does not flare up in anger or demand childishly that his father immediately scatter the suitors from the house, as the less experienced, daydreaming Telemachos might. He is patient and calm enough to hide the truth until the proper time. He has the wit and guile of his father, and he has the courage to fight at the side of great Odysseus, whose "fame reaches heaven" (IX 20), and to vanquish the suitors as a man.

Telemachos is ready to meet his father upon his arrival in Ithaca, having spent time with Nestor and Menelaos. When they meet, Odysseus brings him through the final steps towards manhood by expressing his confidence in him, letting him help with the planning, and relying on his combat assistance in the fight against the suitors. Telemachos displays his adulthood before the fight by his ability to carry out the plans with little error, and he shows his prowess as a warrior during the fight. Telemachos is now a man and ready to take Odysseus' place when it becomes necessary. Eckert reminds us "that had not Odysseus nodded in warning, Telemachus would have strung the bow, and that he is ready to rule in Ithaca when Odysseus again leaves" (57). Telemachos assures Odysseus of

his ability in the last words he speaks in the epic, and his assurance convinces us as well as his father:

ὄψεαι, αἵ κ' ἐθέλησθα, πάτερ φίλε, τῷδ' ἐπὶ θυμῷ
οὐ τι καταισχύνοντα τεὸν γένος, ὥς ἀγορεύεις. (XXIV 511-512)

You will see, if you wish, dear father, in my spirit
I will not bring shame on your race, such as you declare.

Telemachos leaves us with these words, and we know they are true. He has faced the dangers and uncertainties which hounded him at the beginning of the poem: he showed courage by facing the suitors in the council, by visiting Nestor and Menelaos he learned of his adequacy as his father's son and gained worldly experience and κλέος, he faced the suitors with his father in combat, and he attained his manhood. Telemachos has become a Greek hero of whom Odysseus can be proud.

Stephen

Stephen's union with Leopold Bloom differs both in style and effect from Telemachos' union with Odysseus. There is no grand violent conflict urging them to bond together, and the father- and son-figures part ways within the same night. They meet at a hospital, and Bloom follows Stephen and his companion Lynch through nighttown, home of Dublin's red-light district. Bloom cares for and respects Stephen, thinking him to be "the best of that lot" (15:639-540). "That lot," of course, includes Buck Mulligan and Haines, who earlier have ditched Stephen, keyless and drunk. When Bloom's pursuit takes him to the brothel where Stephen and Lynch have arrived, the whore Zoe significantly asks him if he is Stephen's father (15:1283). Stephen is playing and pondering at the piano, and does not

notice Bloom's presence. Stephen and Bloom begin to make their spiritual connection in this scene, though this union requires time.

Circe, the episode in which this scene takes place, consists of a series of dream-like sequences and dialogues presented in the form of a play. Through these sequences, we catch glimpses of Stephen's and Bloom's psyches, which show how the recurring thoughts of their respective days are culminating in this scene to the union which we have been expecting.

Soon after Bloom enters the room where Stephen is contemplating music at the piano, the latter begins a discourse with his companion Lynch's cap about music, the octave in particular. Trying to continue an argument he began earlier, Stephen says:

(*with an effort*) Interval which. Is the greatest possible ellipse.
Consistent with. The ultimate return. The octave. Which.
(15:2111-112)

Stephen's thought of the "ultimate return" of the octave signals that he is thinking about the subjects related to fathers and sons about which he has been talking and thinking all day. The octave's nature of returning and recreating itself possesses a sense of the consubstantiality of father and son. Like the octave, a father produces a son who is another creation of himself, who will likewise grow and reproduce. Because the son appears as a version of the father, and the father reflects the image of the son, this consubstantiality is also an "ultimate return." We are told later that the octave is the "Reduplication of personality" (15:2523). Just as the entity who tells us about this reduplication, Philip Drunk, is a reduplication of Stephen's personality, so is Bloom a reduplication of Stephen, and *vice versa* through the figurative consubstantiality of father and son. Both characters are in certain ways reduplications of Joyce himself, who put parts of his personality and life into these two characters. The presence of

Bloom, although unknown to Stephen at this point, lends significance to his musings, for Bloom will become Stephen's father-figure. Significantly, Stephen's thoughts on these father-son related issues begin as Bloom steps in the door. The whole process of Stephen's internal argument reinforces Bloom's position as father.

In a stage direction, Stephen finally notices Bloom. That is not to say that Bloom has been in the room a long time before Stephen notices him, but that in the few encounters the two have had in the day, Stephen has never really noticed Bloom. Now his observation of Bloom is described directly, with an active and concrete verb: "*(Stephen turns and sees Bloom)*" (15:2142). It is important that Stephen turns, because Bloom, in his various appearances, has always been behind Stephen. Now Stephen turns and actually meets his spiritual father-figure. Stephen makes this visual connection with Bloom while a gramophone is producing noise in the street, like the shouts in the street which are God to Stephen, playing the song *The Holy City*. Both the gramophone and the narrator of the stage directions celebrate the meeting of Stephen and Bloom:

THE GRAMOPHONE
Jerusalem!
Open your gates and sing
Hosanna

(A rocket rushes up the sky and bursts. A white star falls from it, proclaiming the consummation of all things and the second coming of Elijah . . .) (15:2170-76)

The meeting of Stephen and Bloom is something like the consummation of all things in *Ulysses* up to this point, and Bloom has always had a literary connection, much like Stephen's connection to Hamlet, to Elijah from the Old Testament. The book itself seems to be celebrating this meeting.

Bloom's attitude toward Stephen is very caring and paternal, but their connection and relationship is failing from the beginning. Bloom, as the sober one and the man more firmly rooted in reality, takes care that the whores do not hustle Stephen out of all his money. He takes some of Stephen's money back from the whores and keeps it in his pockets for safekeeping. He even credits Stephen for one penny more than he receives. But Stephen, partially because he is drunk, partially because of his own egocentricity, does not give Bloom the gratitude he deserves. Bloom's paternal kindness does not strike Stephen the way it should. Yet, despite the difficulties of their relationship, Stephen will attain some connection with this man struggling to be like a father to him before he leaves Bloom's house in episode 17 to disappear into the night.

Stephen must make some connection with Bloom, or his unconscious preparation to unite with him and all the progress he has made toward attaining artistic maturity will be in vain. Stephen has come a long way in his readiness to meet Bloom, but he still must connect with Bloom to learn from him how to live more in the physical reality of the world. Stephen needs to accept Bloom because, "For the inexperienced, paralytically self-conscious, and hyper-intellectual Stephen, Bloom is the necessary complement required to fertilize his soul and transform his unrealized and unfulfilled artistic potential into reality" (Schwarz 225). If Stephen does not accept Bloom as his spiritual father-figure and learn from him, he will continue to wander in the realm of his mind, lost to the real and creative worlds.

Bloom struggles vigorously to make a connection with Stephen, but Stephen alternates between accepting and rejecting the man who is trying so hard to help him. When Stephen unwittingly gets into an altercation with two British soldiers, Bloom attempts to effect a peace between them.

Stephen is punched out for a time, despite Bloom's efforts at peace, and in his stupor Stephen "*stretches out his arms, sighs again, and curls his body*" (15:4994). Schwarz says, "Stretching out his arms implies his acceptance of Bloom" (225). This unconscious acceptance is not total, however, as Stephen later shows that he is not entirely cooperating with Bloom's efforts at assisting him.

At the cabman's shelter in episode 16, *Eumaeus*, Bloom suggests to Stephen the wisdom of his maxim that "you can live well . . . if you work" (16:1146-47). Stephen summarily rejects this idea: "—Count me out, [Stephen] managed to remark, meaning work" (16:1148). Even after this rejection, Bloom continues attempting to convince Stephen by arguing that literary work is included in this maxim. Bloom's effort is muddled, however, as he insinuates that this sort of work is for profit, "not merely for the kudos of the thing" (16:1153): "after all the money expended on your education you are entitled to recoup yourself and command your price" (16:1155-57). Bloom fails to understand that Stephen needs to create purely for the sake of creation, though his intentions are good. He paternally wishes the best for Stephen, but he misses the point of Stephen's artistic need. Bloom's attempt in itself is important, though, as it shows his willingness and desire to connect with Stephen.

Stephen derails Bloom's attempt at helping him by claiming that Ireland is important because it belongs to him, not the other way around (16:1160-64). The two men are coming closer together, however. Bloom is providing Stephen with encouragement to proceed in the artistic world, and Stephen, though he is not outwardly responding to Bloom's encouragement, is listening.

Bloom envisions that some unity of thought is taking place between himself and Stephen. The narrator describes Bloom's thoughts on this

unity: "Though they didn't see eye to eye in everything a certain analogy there somehow was as if both their minds were traveling, so to speak, in the one train of thought" (16:1579-1581). Bloom's thoughts are more astute than he could possibly realize, as both men have been pondering many of the same issues throughout the day. Both Bloom and Stephen have been unconsciously preparing for their union from the beginning of the book. Stephen has often thought of fathers, and Bloom has thought of sons. Both men have been continuously concerned with the people who are usurping their positions and power: Stephen's position as master of Martello Tower and self-confidence have been usurped by Buck, and Bloom's position as Molly's husband and self-confidence have been usurped by Blazes Boylan. Just as Odysseus and Telemachos come together to combat their troubles, Bloom and Stephen come together to face the troubles that harry them:

As they walked they at times stopped and walked again continuing their *tête à tête* (which, of course, he was utterly out of) about sirens, enemies of man's reason, mingled with a number of other topics of the same category, usurpers, historical cases of the kind . . .
(16:1888-1891)

Despite Bloom's muddling and Stephen's apparent unwillingness to connect with him, the two men do come together, listening to each other's stories. They are supporting each other in their thematically similar conflicts.

After a period of conversation and cocoa drinking at Bloom's house, Stephen leaves, he does not appear in *Ulysses* again, and we do not find out what happens to him. It may appear that he has learned nothing from his father-figure and that this day has brought him no closer to the adulthood and artistic maturity he needs so badly to achieve. Appearances with Joyce are as deceptive as with Athene, however, and Stephen does

learn.

During a brief discussion of languages, the infinitesimal present moment that occurs between past and future shines forth in the text. This ephemeral moment is all Stephen's, since it is the evidence that he has gained something from Bloom's experience. Bloom recognizes the significance of the moment and predicts that the future lies within Stephen:

What was Stephen's auditory sensation?

He heard in a profound ancient male unfamiliar melody the accumulation of the past.

What was Bloom's visual sensation?

He saw in a quick young male familiar form the predestination of a future. (17:776-80)

Stephen has heard in Bloom what the past teaches, and Bloom sees that Stephen possesses the future. The moment of realization takes place between past and future, in the present. Stephen has gained his future in the present moment, which signifies that he has learned from Bloom what he is supposed to: how to live in the present, real world.

Before Stephen leaves, he and Bloom stand in the yard and stare at the stars together. The father-figure and son-figure are now as united as they ever will be:

Both then were silent?

Silent, each contemplating the other in both mirrors of the reciprocal flesh of theirhisnothis fellowfaces. (17:1182-84)

They are mirrors to each other, and they share "reciprocal flesh" and "fellowfaces." The mirror effect reflects "the man with my voice and my eyes" of *Proteus* (3:45-46), and the "He is in my father. I am in his son" of *Scylla and Charybdis* (9:390). Though Stephen has never known consciously that he was seeking a father-figure, he has found it in Bloom. That the two men are mirroring each other shows they have achieved figurative sameness. Their reflection of each other is like Telemachos' physical resemblance to Odysseus and the similarity of Telemachos' guile to Odysseus' devices. Just as Telemachos becomes a man who is like his father, Stephen now mirrors Bloom. Stephen Dedalus and Leopold Bloom have attained their consubstantiality.

Together as figurative father and son, Bloom and Stephen urinate in Bloom's yard. They participate in the creative act of uniting their bodily fluids to the physical world, hence taking part in a symbolic act of creation. They work together in this creative act like Odysseus and Telemachos enacting the plan of revenge against the suitors. Instead of destroying usurpers, however, they are creating new lives for themselves. Bloom's life has been fulfilled by gaining and teaching the son he has so badly wanted. Stephen has achieved his father-figure, and taken the necessary steps toward living in the world of reality. He will now be able to lead a real and present life, the kind of life which will allow him to fuse his extraordinary intelligence with the wisdom of real experience enabling him finally to be an effectual and creative artist. Now, having attained and learned from his father-figure, he may "forge in the smithy of his soul the uncreated conscience of his race" (*Portrait* 527).

Conclusion: The Father Found

Both of our young heroes have made their journeys. Each has had to realize the problem of living in his paralytic environment and break free from it. Being fatherless left them timid and without confidence, weaknesses they had to overcome to prepare to meet their fathers. Through their journeys they gained not only confidence but experience as well, and they became ready to meet their fathers, who helped them learn the lessons they finally needed to learn to achieve maturity.

We learn from Telemachos and Stephen how sons are affected by absent fathers. The paralysis and sadness which hold Telemachos and Stephen are very real results of sons' being fatherless. The *Odyssey* and *Ulysses* teach us what lost sons may do to bring themselves out of the psychological mire in which they are caught. Stephen and Telemachos make important progress in the journeys they make to meet their fathers. Both were influenced by outside forces, and Telemachos even had a goddess to help him, but they showed their strength by making progress despite their slow beginnings. Telemachos has the luck of encountering his true father and learning from him. Stephen's connection with his father-figure, Bloom, helps him to pull himself out of his artistic stagnancy. In short, after an extended period of being fatherless the lost son must be willing to make progress on his own before enlisting help from a father figure, but when that help is received it can move the son into maturity.

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